

VOLUME V COMMENCES WITH THIS ISSUE.

THE
CREMONA
THE MAGAZINE OF MUSIC.

With which is incorporated

'THE VIOLINIST,'
The Record of the String World.

THE HONORARY OFFICIAL ORGAN OF THE OPUS MUSIC CO.

Vol. V, No. 50.

January 17th, 1911.

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A. BENWELL.

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THE MAGAZINE OF MUSIC.

With which is incorporated
'THE VIOLINIST,'
The Record of the String World.

Edited by J. Nicholson-Smith.

Publishers: The Sanctuary Press, No. 3, Amen Corner, Paternoster Row, E.C.

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January 17th, 1911.

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Obituary.

WE very much regret to record the deaths of two lights in the string world, namely, Mr. F. W. Chanot, the expert and maker, founder of the world-famous Chanot Edition of violin music, and Mr. Basil Althaus, F.C.V., a man, whose versatility on string instruments, the piano, etc., etc., will be long remembered. He was one of the examiners of the college of violinists. Neither of these giants in their worlds could well be spared, and we would express the universal feeling of loss, and the sympathy of all to those who are left.

On reading Francis Thompson's 'Hound of Heaven.'

Mine is a sense of music, but the thought,
The deep thought is not mine,
But merely to delight in genius fraught
With magic line on line.
To revel in the fantasies that glow
Upon the burning page,
In the charm'd words whose wild poetic flow
Proclaims the gifted sage.
With wandering feet untiringly pursued
By patience from above,
And long-resisting heart at length subdued
By Christ's compelling love.

R. BEACON.

Composers of our Day.

Whose works are included in the Opus Edition.

Mr. Archibald Benwell.

THE subject of this notice is a native of Ventnor, Isle of Wight, in which charming locality all his boyhood's days were spent. Although at an early age he evinced a decided leaning towards the musical side of things, indifferent health as a youth prevented him from continuous study at one of the great institutions. Still, he managed to put in plenty of work, studying pianofore, organ, violin, violoncello, harmony, counterpoint, composition, etc., under the best masters obtainable, varied with an occasional visit to the metropolis for special lessons from leading teachers.

About four years ago Mr. Benwell came to London to study voice production with Mr. Iver McKay, and soon after was appointed musical director of Stedman's Musical Agency and Academy, in which firm he is also partner.

As a composer, Mr. Benwell has written a large number of works of all types, including three light operas which have been produced (under royal patronage) with great success on behalf of the League of Mercy, entitled 'The Garden of Roses,' 'Starania' and 'The King's Glove'; a ballet, 'Perdita' (recently produced at the Court Theatre), and a large number of songs, one of the most successful of which being 'Seven Fine Gallants,' published by the Opus Music Co., and has also written a

number of orchestral items. Mr. Benwell is a clever teacher, several of his pupils are at the present time making a name for themselves upon the London stage. He is also well known as a conductor and is now musical director at the Savoy Theatre, 'Alice in Wonderland' season.

Mr. Alfred T. Parker.

Mr. Alfred T. Parker is numbered amongst those of our younger composers to whom a few words of encouragement are due. Mr. Parker was born at Crouch End in 1888, so it will be seen that he has yet to make the acquaintance of his twenty-third birthday. In spite of this, however, his pen has produced over half a hundred works of various descriptions, and of these about a score have, up to the present time, been published.

Those of his works which we have seen display delightful freshness of melody combined with originality of treatment, and, although they are of what is termed a light order, indications of a knowledge of more serious things are by no means lacking.

Among his more recent songs are 'Guess' and 'the Philosophy of Love'; little gems, both of them. These are issued by the Opus Music Co., of 22, Leicester Square, W.C., and the same publishers have now secured his new valse, 'Nada the Lily,' dedicated to Mr. Rider Haggard.

Of his other works mention may be made of the following songs: 'Blossoms,' 'It might have been,' 'A bed of tulips' and 'For thee, my love,'; while he has catered for the ball room and orchestras with Waltzes: 'Nepenthe,' 'Valse Intermezzo,' 'L'Adorée,' 'Golden Dream' and 'The sea-side Girl'; Two-steps, etc.: 'The Clowns' Carnival,' 'The Jesters' Parade' and 'Talavera Entr'Acte,' etc., etc.

One of his earliest ambitions was to have a work actually accepted and purchased by a London publisher before he left school, and it is interesting to note that this desire was gratified with a margin of about three weeks to spare.

* * *

We are glad to see an effort is being made at Oxford to form a Music Library. One exists at Cambridge (the Pendlebury Collection). A committee has been formed, and Mrs. Tylden, the sister of Dr. Bellamy, has generously given the whole of the library of the late President of St. John's as a nucleus. A further gift of the complete works of Palestrina and Orlando di Lasso has been promised, as well as the complete works of Schubert. £500 is needed to complete the works of the four masters. Donations and promises should be sent to H. T. Gerraus, 20, St. John Street, or to H. Pallen, 18, Museum Road, Oxford.

Sale or Exchange.

Trade advertisements are inserted in this column on the distinct understanding that they are marked 'Trade.' Charges to—

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Five violin bows (common) for 10/-.

What offers for Burney's 'History of Music,' 4 vols. (plates by Bartolozzi); Hill's 'Stradivari'; Fleming's 'Old Violins'; 'History of Violin,' Sandys & Forster; 'Cyclopaedia of Music,' 3 vols., American (has hundreds of illustrations)?

Odd lot of violin and piano music, returnable priced list.

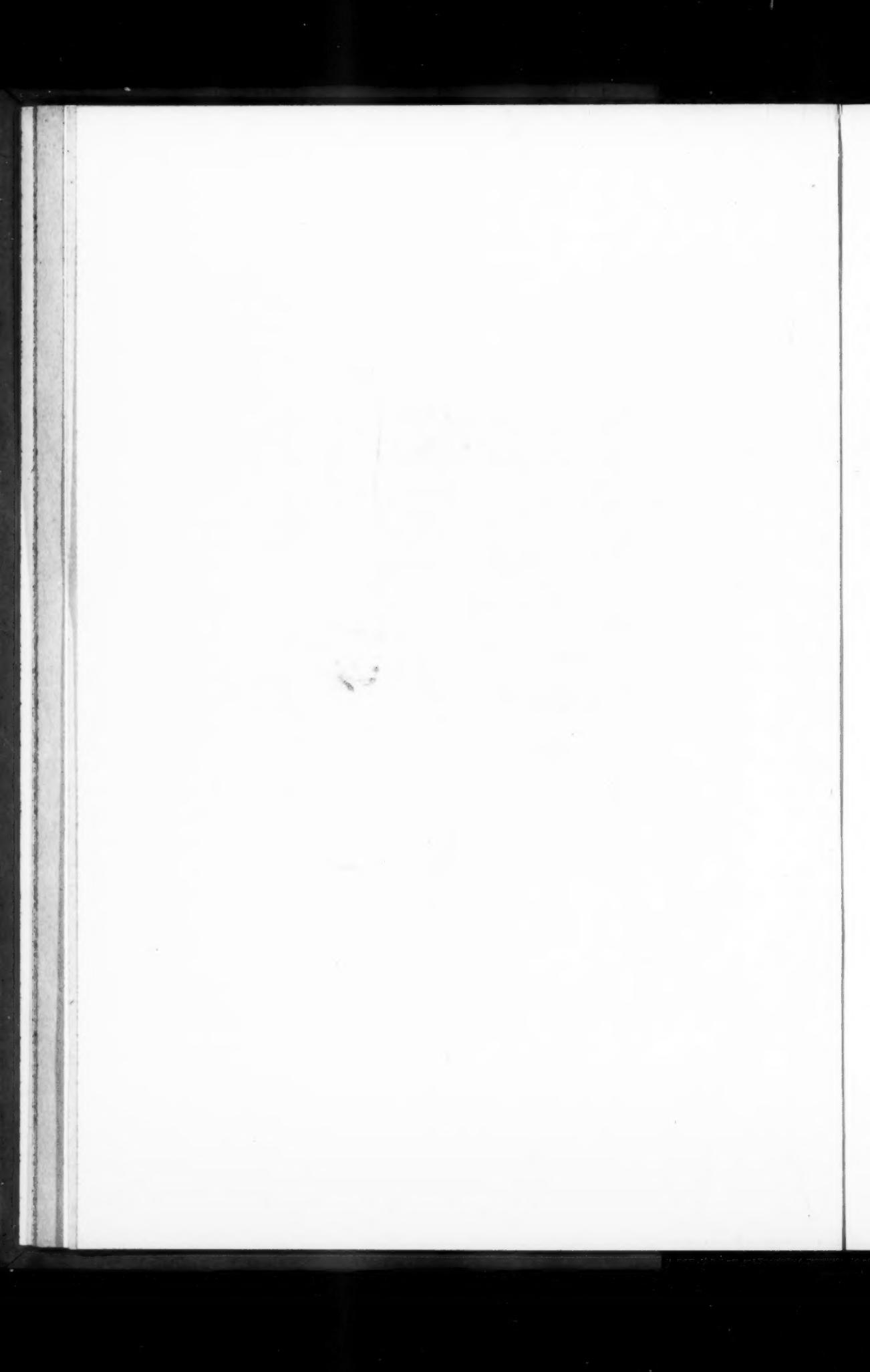
'The Violinist.'

We give as one of our plates the latest portrait of Kubelik and Backhaus, from a beautiful photograph by Dinham & Sons, of Torquay. Taken for their phenomenally successful three months' tour. We would note the conspicuous success of Miss Marie Stiven, whose fine contralto voice was trained at the Royal Academy of music. Throughout the tour in October, November and December the artists played to capacity in the following towns, a visit having to be fitted in for Liverpool by request:—London, Portsmouth, Bournemouth, Bedford, Birmingham, Nottingham, Leicester, Manchester, Cambridge, Middlesbrough, Bolton, Liverpool, Huddersfield, Halifax, Carlisle, Glasgow, Edinburgh, Dundee, Paisley, Belfast, Dublin, Cheltenham, Bristol, Cardiff, Oxford, Brighton, Malvern, Burton-on-Trent, Chester, Exeter, Torquay, Tunbridge Wells, Eastbourne, Leamington, Southport, Preston, Newcastle, Liverpool, Hull, York, Sunderland, Doncaster, Ipswich, Norwich.

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PETSCHNIKOFF.



the late George Haddock and valued at £10,000. We congratulate him on his acquisition, and hope to hear him play in the Queen's Hall at his next concert, when we understand he will use the instrument in London, where it should delight connoisseurs and musicians after its long rest.

We cull this letter from the 'Express':—

'Sir,—Twenty years ago German dealers exported old Italian violins to London, but now they come here to buy, and pay what the French call "mad money" (*argent fou*) to get them.

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'Works of art represent the nation's savings, and they are rapidly being taken from us by buyers from Protectionist countries.

HARRY DYKES.'

Professor Alexander Petschnikoff.

Violinists possessed of Prof. Petschnikoff's qualities will ever be warmly welcomed in London.

Appearing for the first time in England on December 14th, 1910, this excellent musician gave as interesting an interpretation of Tschaikowsky's Violin Concerto as we have heard. In the opening phrases the violinist was, perhaps, not quite in his best form, and the tone suffered somewhat, but this was, doubtlessly, due to over anxiety. From the *cadenza* onward, however, the Concerto was performed with vigour, thought and originality.

Mr. Landon Ronald and the New Symphony Orchestra accompanied very spiritedly and Professor Petschnikoff owes his success, in no small degree, to his conductor.

The orchestra played Tschaikowsky's Theme and Variations from op. 55, and Sixth Symphony (*Pathétique*), in a truly noble and convincing manner.

Prof. Petschnikoff's second appearance was made at Bechstein Hall on December 16th, 1910, where, assisted by his wife, Mme. Lili Petschnikoff, he gave a splendid rendering of Bach's Double Concerto, a rendering that was thoroughly in keeping with the traditions of the Leipsic Cantor. Mme. Petschnikoff is a violinist possessing a pure, even tone, and strong musical instinct, but she lacks, somewhat, her husband's virility. The same pair of artistes also performed Sinding's 'Serenade' for two violins and pianoforte, for the first time in England, and contrived to convert it into a suitable vehicle for the display of their great musical gifts.

On his own account the Professor played

the Bach Solo Fugue in C major in a manner quite above all criticism, while another novelty was presented in Gastav Ernest's Concerto.

Madam Stockhausen performed the pianoforte parts with perfect sympathy, and gave a Chopin Nocturne and a Ballade to vary the proceedings, an attempt in which she was eminently successful.

Professor and Madame Petschnikoff play upon two fine Strads, one dated 1713, and the other 1705, the latter being the famous one that belonged to Ferdinand Laub. J.P.

The London Chamber Musicians.

WE are interested to hear that a new musical organisation under the above name has been formed in London.

The chief movers in the new society are three musicians who have a love for chamber music, and who feel that the public are surfeited with solos, while much concerted music remains stored in the music shops.

The pianist, Mr. Alfred Roth, was educated at the Stockholm Conservatoire, and later in Paris. At the latter place he had the advantage of studying under the great Raoul Pugno. Mr. Roth is an exceedingly fine pianist who has made his mark on the continent. He has given recitals in Stockholm, Berlin and in Paris with immense success. Among a long list of artistes with whom Mr. Roth has been associated, we notice the name of Lady Hallé, and curiously enough, also the name of Herr Petschnikoff, the violinist who recently played with much success in London.

The violinist of the party is Mr. Erwin Goldwater, an exceedingly talented pupil of Sevcik.

Mr. Goldwater has many distinctions to be proud of, especially for one, who, judging by appearance is still only in his 'twenties.' Among other coveted plums in life, he has just received a grant from the Palmer Fund. This grant is only given to musicians who show exceptional promise. Mr. Goldwater has appeared with success at Prague, also he has given several recitals in London.

The cellist is Mr. Arthur Broadley. It is very strange to find that often as we have heard this well-known player in solos, in sonatas, and in concertos with the orchestra, we have yet to greet his first appearance as cellist in trios and quartets. Mr. Broadley informs us that the trios of Mozart, Haydn, Beethoven, Mendelssohn, Dvorak, Brahms, Schumann, he knows almost from memory, having played them constantly for the past ten or twelve years; and although, during

THE CREMONA.

this period he has given, and taken part in hundreds of chamber concerts in the provinces, this will be his first appearance in trios on a London concert platform. Altogether, the combination promises well; and with the advanced ideas on art, which these players hold, we are of opinion that London will welcome this new organisation.

Three concerts are to be given this season, and several novelties are promised. A very tuneful trio by Carl Hägg, a Swedish composer, will have its first performance in London, and at the first concert in February, the beautiful work by Hurstone will be played, also the quasi novelty, Dvorak's 'Dumky' trio.

Later, these players hope to induce other well known soloists to join them, and they trust to perform many concerto works which have not been heard since the days of the old 'Monday Pops.'

Another Strad violin has turned up in Strasburg; this time some children were using it as a cart, which it had been turned into, and filled it with dust. The lucky finder purchased it for 6s. 8d.!!! Oh, for one of these chances.

Messrs. Breitkopf & Härtel have published a fine portrait (postcard) of Richard Strauss, and also two very original caricatures by two artists (one of whom is Hans Böhler). One represents Strauss conducting, and the other is typical of the result of some of the treatment accorded him in writing 'Salome.'

'The Cremona.'

Notatu Dignum.

The Annual Subscription to the 'The Cremona,' for the United Kingdom, is Two Shillings and Sixpence, post free. All subscriptions should be sent to

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All manuscripts or letters intended for consideration by the Editor, should be written on one side of the paper only, and addressed to J. NICHOLSON SMITH.

All cheques and postal orders should be made payable to 'The Sanctuary Press,' and crossed ' & Co.'

The Proprietors and Editor welcome criticisms and articles on controversial subjects, but do not hold themselves responsible in any way for the opinions expressed, the responsibility remaining solely with the writers.

All copy, advertisements, notices or alterations must reach us not later than the 7th of each month.

Notes of Interest.

Congratulations to the new head of the Guildhall School of Music—Landon Ronald.



The Broadwood Concerts.

Æolian Hall, December 15th, 1910.

The fifth concert of this excellent series was especially noticeable on account of the fine playing of the 'New' Quartet. Given time and practice to remove certain little crudities, this organization should take a high place on the list of chamber musicians. Their readings are musicianly and sane, and their intonation and ensemble good.

We thought that a little too frequent use of the *virbato* in the first violin distracted from, rather than added to the beauty of the renderings. All the slow movements were perfectly played.

Sharing the programme with these instrumentalists was Mr. Herbert Heyner, accompanied by Mr. Henry R. Bird. Mr. Heyner is no stranger to us, and if we say that we thought his voice improved in volume and quality since we last heard him at the same hall, we are already paying him a high compliment. We like him best in Schumann, and of the four songs from the 'Dichterliebe,' the fourth, 'Wenn ich in deine Augen Seh' was beautifully given.

Mr. Henry Bird's accompaniment was, as it always is, perfect.

J.P.

An Interesting Suburban Concert.

Seldom, indeed, do we see so imposing a list of famous names on a concert announcement, as graced the programme of Dr. William A. Hall's annual concert at Tottenham Municipal Hall on December 8th, 1910.

Evangeline Florence, Gertrude Maxted, John Harrison, Thorpe Bates, Albert Fransella, York Bowen, Zimbalist, and others scarcely less famed, all collaborated to ensure for Mr. Hall's large audience a thoroughly artistic and enjoyable evening. It is scarcely necessary to go into the details of the work of such well-known musicians, we shall only call attention to a few noticeable features.

Evangeline Florence, singing Bishop's 'Lo, here the gentle lark,' to Mr. Fransella's flute *obligato*, was deservedly enthusiastically encored, giving her favourite *bis*, Gounod's 'Serenade,' a song for which she is always sure of an ovation. We had the pleasure of hearing this delightful vocalist sing the same *chanson* at Henry Bird's Jubilee Concert, and again at Llandudno, but we certainly thought her rendering of December 8th, most perfect.

On his own account Mr. Fransella gave the brilliant 'Rigoletto' fantasia in his accustomed polished and scintillating style, an effort which ensured for him the honour, and for his audience, the pleasure of an encore.

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and Violoncellos.

23, BERNERS STREET, LONDON, W. and 7, Queen Street, Dublin.

The chief characteristics of Zimbalist's playing were a sympathetic but rather small tone, a stiff bow wrist, and a supercilious manner that prevented his audience arriving at good terms with him. He played York Bowen's Suite in D minor with the clever composer at the piano. It is an interesting work and well written and its composer is to be congratulated upon it. Mr. Bowen appeared most successfully as pianist in Rechmaninoff's Prelude in C sharp minor, and Dehnanyi's Rhapsody in C.

Altogether Dr. Hall should be most satisfied with the artistic success of his concert, and judging by the size of the audience, the Prince of Wales's General Hospital at Tottenham (to which the profits were handed) should have no cause for dissatisfaction.

It is only pressure on our space that prevents us noticing the remaining artistes, all of whom deserve high praise.

J.P.

The Croydon District Orchestral Society gave their 23rd concert on December 10th, in aid of the Croydon General Hospital. The hall was crowded by a large and appreciative audience, all the soloists being encored. The event is one of the principal ones of the borough and district. The conductor, Mr. Oswald Laston was enthusiastically applauded and is to be congratulated on his success. The soloists were Miss Maud Willby (soprano), Mr. Douglas Matthews (tenor); pianoforte, Miss Adeline Ellis. The accompanists were Messrs. S. V. Sherwood, F.R.C.O., and W. H. Sanders.

The programme consisted of the following: Overture to 'Zampa' (Herold). 'The Snow,' 'Fly, Singing Bird,' (Elgar), (violin obligatos, Misses R. Chessell and A. Cushings). Song, 'Love could I only tell,' (Capel). Piano solo, 'Capriccio' in B minor (Mendelssohn). Song, 'Jewel Song,' from 'Faust' (Gounod). Scene Espagnole, 'Toréador et Andalouse' (Rubinstein). The Spinning Chorus, from 'Flying Dutchman' (Wagner). Symphony in B minor (The Unfinished) (Schubert). Song, 'Lend me your aid,' from 'Irene' (Gounod). Piano Solo, 'Fantasie and Impromptu' (Chopin). Song, 'Ah! Fors é lui,' from 'La Traviata' (Verdi). Grand Imperial March (N. Flux).

The strings were represented in the orchestra by 1st violins, Mr. W. Best (leader), Mrs. Holman, Misses A. Cushings, W. Fare, L.T.C.L., R. Chessell, G. Peck, S. Smee, G. Abbott, S. Wade, Messrs. W. H. Holman, Conway Fenton, Davis. 2nd violins, Mr. Adolph Reis (principal), Misses B. Jones, D.

Freeman, E. Gunner, C. Showell, Messrs. C. Reynell, J. H. Wood, E. Elphick, A. J. Scott, F. Reynell. Violas, Misses L. Petherick, A.L.A.M. (Principal), Hailes, Messrs. A. E. Isaac, D. A. Stroud, F. J. Hawkins, I. Burman. 'Cellos, Miss D. Petherick, A.L.A.M. (principal), Mrs. Isaac, Messrs. H. Bridger, Mus. Bac., F.R.C.O., S. Baker, R. A. Pugh, G. F. Vollmer, J. Rowley. Double Basses, Messrs. W. P. Cottis, T. H. Culver.

Games and Music.

At last we have a method of teaching children to learn music—a method based on sound common sense. The inventor is Mrs. Fletcher-Copp, whose name in America is almost a household word; and well it might be so, for by her invention, this remarkable lady must be regarded as one of the world's greatest benefactors in the cause of music.

Lately, she visited Bournemouth and gave a lecture and demonstrated that the study of music is now one of the chief joys of a child's life. By means of the ingenious Fletcher apparatus, the dullest of children, while playing the interesting games which it provides, are at the same time acquiring a more thorough knowledge of piano playing, reading, memorising, transposing, and even composing, than could possibly be obtained in any other way. The lecturer showed that a child trained for twelve months in this way knows as much about time, key relationship, and the principles of harmony as the average grown up amateur. Quite recently a child of five years, who had been Fletcher-trained for six months, from the opposite end of a room, glibly named several separate notes struck at random on the piano, besides reading at sight, and giving an intelligent knowledge of time and scales. He was a pupil of Miss Cheales, of Boscombe, who herself is one of Mrs. Fletcher-Copp's most accomplished pupils.

The Voice of the Past. II. Miss Nellie Chaplin's Revival of Old Dances,

Queen's (Small) Hall, November 26th.

By JEFFREY PULVER.

(Concluded from Vol. IV, page 155).

The Adagio was as perfect a specimen of concerted music, and of skilful key manipulation, as we have hitherto heard.

The instruments themselves merit a few words. Both of them are 'Doubles,' and fine examples of the Kirkmans' fine art; one is dated 1789, and is the property of Miss

THE CREMONA.

Chaplin; the other is from 1775, and was lent for the occasion by Mr. R. L. Cox. The founder of this old house of Kirkman was one Jacob of that ilk, who came to England from his native Germany early in the 18th century, in a year that cannot be fixed with certainty. He entered the employ of the Flemish harpsichord maker, Tabel, of Soho, having for fellow-apprentice the famous Tschudi. This latter maker became, in time, the founder of the firm which his son-in-law, Broadwood, continued, and which was developed, by successive generations of Broadwoods, into the world-famed firm it is to-day. Now, Tschudi and Jacob Kirkman became life-long rivals, and it is this rivalry which must be thanked for the excellence of the work produced by both. When Tabel died, Kirkman performed the feat of wooing and wedding his late master's widow within the short space of six hours! Dying a wealthy man, and childless, Jacob was succeeded by his nephew, Abraham, whose son, Joseph, followed. Abraham commenced the manufacture of pianofortes side by side with the harpsichords, and Joseph improved this newer branch of his art. Thus the Kirkmans continued to prosper until, in 1896, the firm was absorbed into that of Collard. In their day the Kirkman harpsichords were considered the best obtainable, but Tschudi could point with equal pride to the two instruments he made for Frederick the Great, in 1766, which are now in the 'New' Palace at Potsdam, the property of the Kaiser.

But we must return to our dances. Miss Marjorie Newman quite looked and danced the part of an Elizabethan *damoiselle*, in fact, her dancing of the quick 'Coranto' would have won the warm approval of no less an authority on things merry, than Sir Toby Belch himself. But whether Shakespeare was thinking of the quick 'Coranto,' as the programme wills it, when he said, 'Why dost thou not go to church in a Galliard, and come home in a Coranto?' must be doubted; personally, we should always imagine the Gaillarde as being quicker than even the fast Coranto.

A slow Coranto, as suggested by Playford's popular 'Dancing-master,' and a 'Canary,' by Purcell, followed.

In the Sarabande, danced *bis* by Miss Dorothy Bowett, an attempt was made to compromise between its almost barbaric origin, its Spanish form, and the expurgated French version of the dance. The blending of these three forms, perhaps unconsciously done, was a most happy one, and the result was a dance combining at once grace, charm, and masterly restraint. The performance

spoke volumes for the artistic spirit of the dancer, and of her teachers. The music chosen for the accompaniment was an example of Destouches (1672), a melody and rhythm eminently suited to the dance.

Dr. Philip Hayes composed the Minuet which followed, and which Miss Chaplin accompanied on the harpsichord; while the Gavotte chosen was one of Dr. Arne's. Both of these dances were given with all the ceremonious humbug of the age; but it was a pleasing humbug, one that was charming and graceful.

By this time the spirit of the 17th Century had taken full possession of audience and artists, and when Miss Flora Mann sang Purcell's 'Nymphs and shepherds come away,' it did not strike us as being old-world music at all; we were contemporaries of Purcell listening to his latest endeavour. Can Miss Mann ask for greater praise? The same adaptation of themselves to the requirements of the period wins praise for the Chaplin string quartet and the oboist, Miss Leila Bull. The quartet's playing of selections from Purcell's 'Bonduca' showed them to be (if not altogether that which we expect from string quartets to-day), at least in sympathy with their music and its era.

The first half of the programme was brought to a close by Miss Chaplin's skilful and artistic performance of Scarlatti's Etude in C, and Händel's 'Blacksmith.'

In reviewing the programme as a whole, we ask ourselves the question, 'Is this ancient music worth the revival?' and for answer we give a decided 'Yes.'

When Max Reger said 'Back to Bach,' he was moved by the same spirit which caused us to wax enthusiastic when we heard so beautiful a programme as the one under consideration.

Reger's partial failure to reach the desired end was due, not to any lack of skill or zeal, but to his choice of means.

Purcell on a harpsichord, and Purcell on a pianoforte, are two entirely different people; and what applies to music applies with equal force to the Dance. The Pavane is beautiful only when it is danced to the accompaniment provided by Arbeau and his contemporaries. Each revival requires its own especial adjuncts, and with them it can be made a success.

Would that we had more artists and musicians as Miss Chaplin is, such as are moved by the quest of the pure, the beautiful, and the uplifting in Art; and until there are others to share with Miss Chaplin the thanks we have to accord, we must bestow them all upon her.

The Ancient Dance-forms.

By JEFFREY PULVER.

II—LA GAILLARDE.

(Continued from Vol. IV, page 154).

A very interesting example of the Gaillarde is to be found in the virginal-book preserved in the Fitzwilliam Library at Cambridge. It is in manuscript, and is generally supposed to have been Queen Elizabeth's musical *vade mecum*. The specimen in question is called 'Galiarda Passamezzo,'¹ by Peter Phillips (1592), and consists of ten sections, each of eight bars; the noteworthy section being the penultimate one, which is called 'Saltarello,' a name which is, in this case, undoubtedly to be accepted only in its etymological sense.²

Robert Dowland, in his 'Varietie of Lute-lessons' (1610), gives us seven most interesting specimens of the Gaillarde; six of them by his father, John Dowland, and the seventh unsigned, and evidently by Robert himself; and which, together with the seventh Pavane (also unsigned), is dedicated to 'Thomas Monson, Esq.'

The same composer's 'Musical Banquet' (also 1610) makes use of one of John Dowland's Gaillardes as *Præludium*. All these examples of Dowland's are in 'Tableture,' a system of indicating musical sounds by means of signs and letters other than those generally used.

This system, which was in use between the 15th and 18th centuries, is too wide a subject to be treated of here, and the reader is referred to the excellent and exhaustive article on 'Tableture' in Grove's 'Dictionary.'

In fact, the Gaillarde is so well represented in the English musical literature of the first half of the 17th Century, that a feeling of *embarasse de richesse* is experienced in making a choice of characteristic examples.

The great popularity enjoyed by this dance, in England, may be still more readily gauged by the fact that the word 'Gaillarde,' used by many contemporary writers without any further explanation, proves that its meaning must have been familiar to all.

Thus, Shakespeare, in 'Twelfth Night,' Act I, Sc. 3, intersperses Sir Toby's utterances with many illuminating passages, referring to the dance: 'What is thy excellence in a "Galliard," knight?' and later, 'Why dost

¹ The use of the word in this connection will be explained in the article 'Passamezzo.'—J.P.

² I suppose the composer's intention was to have this ninth section played and eventually danced *à la Saltarello*; that is, in the case of the dance, higher and more springing than the true Gaillarde.—J.P.

thou not go to church in a "Galliard," and come home in a Coranto?'¹ and yet again, 'I did think by the excellent constitution of thy leg, it was formed under the star of a "Galliard"'; while some evidence bearing upon the *tempo* of the Gaillarde, as danced in the days of good Queen Bess, is provided by the lines in 'Much Ado about Nothing,' Act II, Sc. 1: 'Wooing, wedding, and repenting, is as a Scotch jig, a measure, and a *cinqe-pace*.'² The first is hot and hasty, like a Scotch jig, and full as fantastical; the wedding mannerly modest, as a measure, full of state and ancienry; and then comes repentance; and with his bad legs, falls into a *cinqe-pace*, faster and faster, till he sinks into his grave.'

Shakespeare's frequent use of the word compels us to the conclusion that in the poet's day it had already become the property of the jolly *bourgeois*. Yet, at a not much earlier period, it was used as a Court dance in England, as it was (according to Desrat) in France, during the reign of Henri III (1574-1589), where it was hampered by all the restrictions of the true Court dance.

As has already been mentioned, the Gaillarde did not, for long, outlive the Pavane; and a significant fact in support of this statement is that, in John Playford's 'Court Ayres,' published in 1655, we find only *two* examples of this dance (one by Dr. Charles Colman, and the other by William Lawes), among a collection of 245 various dances and airs. Similarly, the Gaillarde had played an important part in the Suite, or 'Partita' of 1610-1650, but began to fall into disuse soon after the latter date.

But if the Gaillarde had such an immense vogue in England, we find it enjoying, if possible, a still greater popularity on the Continent; for it must not be forgotten that Italy was the cradle of this dance, and France its foster-mother; and Mr. Algernon S. Rose, in a lecture before the Worshipful Company of Musicians, in 1904, was perfectly right in saying, that in spite of the Galliard's great favour here, it was nevertheless 'only a foreign importation.'

Our old friend, Arbeau, in his 'Orchésographie' (1588 and 1596), tells us that it was called Gaillarde, because it was necessary to be merrily disposed before attempting to dance it; and also that a small, light dancer would make of it a greater success than would a 'tall grown man,' whose feet, naturally, took longer 'to place and withdraw' than those of

¹ This refers to the difference in *tempo* of the Gaillarde and the Coranto, which will be treated fully later on.—J.P.

² *Cinqe-pace* or *cinqe-pas* are the 'five steps' of the Gaillarde, *à la Tabourot, Czerwinski, etc.*—J.P.

his more agile brother. For the heavy man, Arbeau suggests the 'Tourdion,' a much-danced variety of the Gaillarde; it was danced *par terre*, and with 'more reserved motions and gestures'; whereas, in the Gaillarde, 'the feet left the ground.'

Already in Arbeau's time there must have been an enormous quantity of music written for this dance, for when asked by his pupil to quote an example, he found that 'since he knew so many, the choice of a few characteristic specimens was rather difficult.' He, however, selects one 'which he learned from his master at Poictiers,' called '*La Traditore my fa morire*', the melody of which he 'considers the most beautiful of all Gaillardes.'

Arbeau's 'Orchèsographie' is, like many other works of that and earlier periods, in the form of a dialogue between the master himself and his pupil (Capriol); and it is the latter who mentions a Gaillarde, 'which we enjoyed playing upon our Lutes and Guitars, at Orleans, called "La Romanesca," but found it too trivial and popular.'

I have quoted this statement with the object of warning the reader against thinking that 'Romanesque' was only the name of an individual dance-tune; Capriol uses the generic name (unconsciously, perhaps,) for a particular Gaillarde, not knowing that *all* Gaillardes could be called 'Romanesque,' a name by which they were frequently designated to show their origin in Rome.

Arbeau gives another example, 'Anthoinette,' which draws from his pupil the remark, 'the air of this Gaillarde, "Anthoinette," is truly "gailarde"'; arriving at this conclusion, no doubt, by comparing it with '*La Traditore*', etc., mentioned above, which, although considered by Arbeau to be beautiful, can certainly not be considered 'gailarde.'

Going yet once more to the seemingly inexhaustible Tabourot, we find him drawing attention to another variety of the Gaillarde, called 'La Volte,' which, he says, was much favoured by the Provençals. The steps of this variation were similar (in Arbeau's day) to those of the Tourdion, but, to judge by the remarks of some contemporary authorities, of a more unrestrained and abandoned character.

Just as the Tourdion was danced 'lower' than the Gaillarde, so was the 'Saltarello' the next grade in the opposite direction. The name, coming as it does from the Italian word meaning 'to leap, or jump,' describes the nature of the dance admirably. It is said, by Riemann in his 'Lexicon,' to have followed the Pavane as the true Gaillarde did, becoming more and more frequent as time went on, thus preparing the way for the spirit that was, soon

afterwards, to ask for the 'Gigue' or Jig. And the statement may here be advanced with comparative certainty, that all the modern Tarantella-like dances of Italy were originally derived, *via* the Saltarello, from the ancient Gaillarde.

Walther, in his 'Lexicon,' of 1732, says that the Saltarello was a dance that 'went continually by springing,' and adds that the 'Forlanes of Venice, the Siciliennes, and the English Giggues, were akin.' This may be so from a *musical* viewpoint, but the same differences of tempo and degrees of exuberance as existed between Gaillarde and Tourdion, must also have existed between the various forms mentioned by Walther, and the Gaillarde. This statement has, of course, been made in the broadest manner possible, for exponents of the Dance have found terpsichorean differences between these related varieties that are, to them, very important.

As may be expected, the contemporary works of foreign writers supply as rich and varied a collection of Gaillardes as we have seen is obtainable from English sources.

Jean Baptiste Besard, in his famous work, *Thesaurus harmonicus* (Cologne, 1603), gives no fewer than fifty examples of the dance-tune, in Tableture for one or more lutes, composed by the greatest writers for that instrument, including Besard himself.

The *Primitiae Musicales*, or, *Paduanes et Galiardas quas vocant, etc.*, published by Balthazar Fritsch, at Leipsic in 1606, contains twenty most interesting Gaillardes. These were written for vocal quartette, but all parts except that for the Tenor have, unfortunately, been lost. It is possible that a complete set is preserved in some private library, but I have not been able to locate it. They, however, serve to remind us that the Gaillarde, like the Pavane, was sung as well as danced; but the expenditure of energy necessary for the good execution of the dance, would seem to have compelled the non-dancing onlookers to supply this part of the accompaniment.

In Johann Herman Schein's 'Venus Kränlein,' 1609, we find two Gaillardes, written for string quintette; while the same interesting and important composer's work, '*Banchetto Musicale: newer anmutiger Padouanen, Gagliarden, Couranten und Alemanden, à 5 voc.*' 1617, consists of twenty Suites containing the dance-forms mentioned in the title, in four and five parts.

Georg Leopold Fuhrmann, who published his '*Testudo Gallo-Germanica*,' etc., in Nuremberg, 1615, swells the interesting list with a score of Gaillardes, some of them by unknown composers, others by such well-known men as

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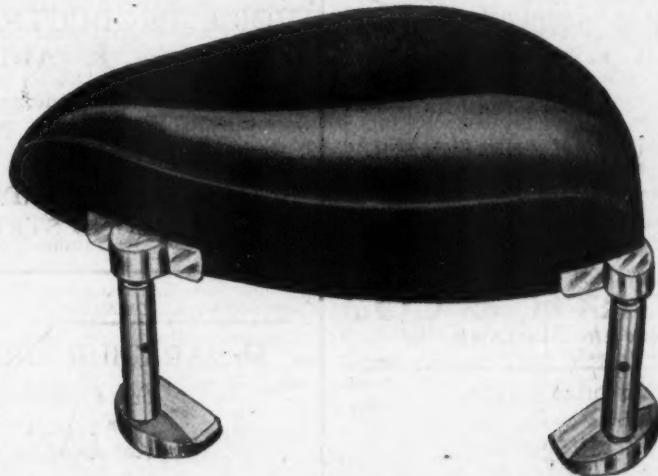
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This mention of a few of the early printed examples of the Gaillarde may be sufficient to show how huge is the supply of music for this dance, music of the highest artistic value and historic interest.

Two Gaillardes of the greatest possible interest are those contained in '*Fünfzehn Reigen und Tänze aus Kaiser Matthias Zeit*', edited by Hugo Riemann. One of them was written by Biagio Marini, when in Heidelberg in 1629. Marini, it will be remembered, was the first composer to write *solo* music for the violin.

The other example, known as the 'Torgauer Gaillarde,' was by Carlo Farina, while in the service of the Elector of Saxony, at Dresden in 1627.

Before leaving the list of examples we must first notice a possible exception to the rule of triple measure in the Gaillarde.

It will be sufficient to quote one example, published by J. B. Weckerlin, in Paris (1878 and 1880).

This specimen is scored for full orchestra; it is opened by an Introduction, marked *andantino* in $\frac{2}{4}$ time, which is followed by a Romanesca in common time, marked *allegretto moderato*.

The Gaillarde has been the subject of voluminous critical literature, some authors praising the infectious gaiety of its merry rhythm, while others, such as Praetorius, sombre monk, condemn it as an 'invention of the devil, and full of shameful and obscene gestures and immodest movements.' And this is but a cleaving to the monkish belief, rampant in the less enlightened ages that preceded the one we are now considering, that his Satanic majesty was the patron of all dancing; the zealous ecclesiastics forgetting that, as Arbeau quaintly points out, 'the holy royal prophet, David, *danced* before the Ark of the Lord.'

But in the art of the dance, as in any other, and at that period, as at every other, the sins of the immodest few were responsible for the disfavour shown by Praetorius and men who thought as he.

Arbeau, genial Abbé, mentions a dance he witnessed which was 'so abandoned and the extravagance of the steps such, that the bare knees of the dancer would have been visible at each leap, had she not, with her hands, held down her dress.'

Judging by the isolated exception, was not Praetorius right? and, judging by the happiness-bringing suggestiveness of the merry Gaillarde, as Tabourot counsels its use, was he not utterly wrong?

(To be continued).

Violins Old and New.

By W. D. HASLAM, M.D., of Croydon.

(Continued from Vol. IV, page 156).

Having accepted the measurements for length, thickness of belly and pitch of plates, the violin has to weigh when finished as near 13½ ounces as possible. There remains only the back to be dealt with—a matter of vital importance to the tone and weight.

Why did Strad's backs vary so much in thickness? Is it to be accounted for as only a means to compensate for difference in the density of material—or a something else beyond this consideration—some subtle kind of relationship which must be established between the back and the other parts before the right tone can be obtained?

What does this relationship consist of? The two plates are bound together round their borders by the ribs to form a hollow resonator, and it is possible that both plates are required to reproduce all the string vibrations, that neither *alone* would be sufficient for this purpose. So that one has to supplement the other, and the back must be of a certain thickness before the adjustment is complete; further, that the exact thickness cannot be predicted by inspecting the wood or by trusting to the callipers; there is a something to be accomplished which is beyond the reach of the eye.

In other words, the body of the violin cannot be a perfect resonator until the thickness of the back has been adjusted, so after all the parts have been put together, the back is reserved for a final toning, after everything else besides this has been done.

There is no instrument that I know of, from a Jew's harp to a grand organ, that can be completed without final adjustment. So why should the fiddle be left to go without? There is something analogous to this in bells. In this good town of ours there is hardly a bell which has a musical sound, in fact I do not know of one. All that one hears from them is the clang of the fundamental note. I shall never forget the pleasure with which I first heard the cathedral chimes at Antwerp. Quite unexpectedly they fell upon my ear, filling the whole air with delightful harmony—there was music in those bells. Why? The bells had been tuned in such a way as to bring out the harmonics to blend with the first partial, and this accounted for their wonderful sweetness. When these harmonics are brought out they come from a perfect instrument, whose vibrations do not cease abruptly but are sustained long enough to mingle with succeeding notes.

In these chimes there was no succession of

shocks, it was more like soft undulations of the most musical sounds stealing through the air with charming effect. Such bells are appreciated abroad, but our insular taste is satisfied with coarser tones.

I understand that in their construction, after such bells are left as finished by the artisan, the true bell-maker's art has still to be wrought before the bell can become musical. It has to undergo a course of tuning. During this process it is frequently tested, metal is pared gently off it little by little, and from the exact spots which need it; not indiscriminately, for the artist knows exactly where to operate, patiently testing the sound all the time, until at last he has got the right quality of tone. The bell is then finished and fit to listen to. Edgar Allan Poe was never inspired to write his beautiful poem entitled 'The Bells' by a clangy ding-dong bell; perhaps he had been abroad too!

It occurred to me that if so much could be done for bells by way of finish or adjustment, the tone of the violin might also be made to benefit by a similar process. From this I have come to believe that after the violin is completed so far as the eye can guide the hand, it is to be strung up and tested with the bow. If the sound is not right the back is to be rubbed down and tested again, until at last one is satisfied that no further improvement is to be got, then the violin is finished. In order to put this into practice there are certain precautions to be taken. Time and patience is also required.

Let us say that in a violin in course of construction Strad's measurements have been adhered to, the belly is $2\frac{1}{2}$ mm. thick, the back has been reduced to $\frac{1}{16}$ inch in the centre and $\frac{1}{8}$ inch in the flanks. If, however, the wood is hard and heavy it may be reduced still further, viz., $\frac{1}{8}$ inch in the centre and $\frac{3}{16}$ inch round the sides. When these dimensions have been reached the back will weigh about 3 oz., and it is so lively that a gentle tap in one part sends a thrill all over it. The plates can now be weighed, and a final inspection given before gluing the parts together. The exact weight cannot be obtained until the purfling is done and the borders finished off. It is not advisable to sacrifice material for the sake of weight after once an irreducible minimum has been reached; $1\frac{1}{2}$ oz. might apply to a fiddle 200 years *after* construction but not to a new one. As soon as the violin is ready in the white, string it up and test it. If the quality is not there the back is to be rubbed down along the summit of the curve, where the wood is left thicker *for this purpose*. Then test the tone again and if necessary repeat the process until

it is clear that no further improvement is to be obtained, then the back is finished, but the exact thickness left is unknown. It will certainly vary with another fiddle which has been treated in the same way. In addition to this, the sound holes are then to be adjusted, for if too much wood has not been already cut out it will be found that the least bit taken off the margins will be shown in the tone. The size of the sound holes goes a long way to compensate the extent of material in the bass bar and also the vibration of the contained air. The best plan or rule in fiddle-making is always to leave a margin for improvement at all points. (To be continued).

Our Music Folio.

Under this heading occasional reviews of music will appear.

From **Mojmir Urbanek**, of Prague and Leipzig, we now notice Albums 2, 3 and 4, of which we reviewed No. 1 in our last issue (p. 144), and for these other volumes the same remarks apply. Book 2 contains: Bach's 'Air' (famous air on the G string); Beethoven's 'Romance,' op. 50; De Beiriot's 'Adagio' (from the 9th Concerto); Tschaikowsky's 'Chant sans paroles,' op. 2, No 3, 'Romance,' op. 5, Andante Cantabile, op. 11 (from the quartet); Ernst's 'Elégie'; Mozart's 'Minuet'; Schubert's 'Ave Maria'; Schumann's 'Abendlied'; and Spohr's 'Barcarolle,' op. 135, No. 1. Book 3 contains: Bach's 'Prelude' (6th Sonata); Spohr's 'Adagio' (9th Concerto); Schumann's 'Von Fremden Menschen' (Kinderszenen); Tschaikowsky's 'Sérénade Mélancolique,' op. 26; Dvorák's 'Impromptu'; Suk's 'Minuet' (from the Suite op. 21), very charming; Fibich's 'Málada Stimmung' and Lant's 'Polonaise de Concert,' op. 8. Book 4 contains: Bach's 'Gavotte' and 'Rondeau' (from 6th Solo Sonate, with, apparently, Schumann's accompaniment); Beethoven's 'Romance,' op. 40; Kreutzer's Andante (19th Concerto); Schubert's 'Litanie'; Smetana's 'Chant du Soir'; Dvorák's 'Auf dem Tanzboden,' op. 32; Bizet's 'Farandole'; and Paganini's 'Moto perpetuo,' op. 11. The classics are splendidly edited, and we hope volumes three and four will make some of our readers acquainted with the charms of Bohemian composers little known here. Then, perhaps, M. Urbanek will be encouraged to give us an album devoted to their works (but *not specially arranged*, unless done by the composer, please). We think a word as to the date of each composer and the particular composition should have been added in each case. It is a little unusual, but for education purposes, such as this 'Sevcik Repertoire' is evidently intended, surely it commends itself. For instance, Schumann might just as well be credited with his accompaniment to Bach's 'Gavotte,' or, as some may say, his nerve in writing it at all!

Published by **C. Woolhouse**, 174, Wardour Street, W.

'If thou wert blind,' song, words by Constance Sutcliffe, music by Noel Johnson. The words are beautiful, and the song is perhaps the finest Johnson has ever written. 2/- nett., in five keys.

'Rest of the Weary,' sacred song, words by J. S. B. Monsell, music by Wilfrid Shaw. 2/- nett. A really beautiful setting. All singers of sacred songs should possess it. Two keys.

'A Bundle of Ballads,' set to music by Alex S. Beaumont. Price 2/6 nett. Delightfully written and

arranged. A Bundle of Ballads. Volume 1. 1. 'Rye Grass.' 2. 'My Charming Young Laddie (Scotch).' 3. 'An Early Rose.' 4. 'My Will is gone to sleep, Dear.' 5. 'Love's Secret.' 6. 'Liv'd a little Maiden.' 7. A Diss, a Diss of Greengrass.

A Bundle of Ballads. Volume 2. 8. 'Poll and I.' 9. 'The Winter Journey.' 10. 'The Sweet Song.' 11. 'The Sun hath set.' 12. 'I cannot live while you are from my light.' 13. 'A dream of long ago.' 14. 'Good Advice.'

A Bundle of Ballads. Volume 3. 15. 'The Sailor's Bride.' 16. 'Be hushed, be hushed, ye bitter winds.' 17. 'A Lover's Conceit.' 18. 'Good Night.' 19. 'The Sunflower.' 20. 'The dear old Vesper Hymn.' 21. 'A song from the South.'

A Bundle of Ballads. Volume 4. 22. 'Wandering Wishes.' 23. 'Sweet Sister.' 24. 'Two Spirits.' 25. 'There was silence in the Distance.' 26. 'Have you not seen.' 27. 'The Burden of the Wind.' 28. 'How comes it that thou art so sad.'

A Bundle of Ballads. Volume 4. 29. 'Echo.' 30. 'December's Snow.' 31. 'Calvary.' 32. 'All in Vain.' 33. 'Silver Sails.' 34. 'Go, little Song.' 35. 'My Philosophy.'

Published by **Joseph Williams, Ltd.**, 32, Great Portland Street, W.

'Songs in a May night,' for piano, by E. Poldini. Price 4/- A fine addition to the repertoire of the pianist.

'Finale,' from *Scènes de Ballet*, for piano, by E. Poldini. Concert edition 5/-; easy edition 4/-. This is a fine composition, and should appeal strongly to the real artist and dancer.

'My Moon Waltz,' by H. G. Péliéssier. Price 2/-nett. For the piano. This is a delightful waltz, founded on the well-known song and melodies in 'The Follies.'

'Third Violoncello Album,' by W. H. Squire, in the Berners Edition. Price 2/-nett. This is a really good arrangement, well printed, of: (1) Gounod's 'Meditation' ('Ave Maria'), (2) Wagner's 'Romance' ('O Star of Eve'), (3) Tschaikovsky's 'Chanson Triste,' (4) Goring Thomas's 'A Memory' ('Le Bassir'), (5) Tenaglia's 'Aria,' (6) Mozart's 'Ave Verum,' (7) Handel's 'Pastorale,' an acquisition to the cellist.

'Nocturne,' by P. Tschaikowsky. Op. 19, No. 4. Arranged for the violin, with piano accompaniment, by A. Randegger, junr. Price 2/-nett. A delightful arrangement of this 'Nocturne.'

'Chant D'Automne,' by P. Tschaikowsky. Op. 57, No. 10, for violin and piano. Arranged by A. Randegger, junr. Price 2/-nett. This, as the former, is a fine arrangement of the 'Herbstlied.'

'If we could wake,' words by Ruth Rutherford, music by Lionel Elliott. 2/-nett. A very beautiful song.

'Moon Babies,' words by Ruth Rutherford, music by Florian Pascal. 2/-nett. A delightful song, ending 'I'm only a snowdrop at peep of day.'

'Gavotte et Musetti,' by A. Randegger, Junior. 2/-nett. Delightfully arranged for the violin and piano, and is in Kubelik's repertoire.

Third violoncello album, by W. H. Squire. Berner's edition, No. 15123. Contains Gounod's 'Meditation'; Wagner, Romance ('O Star of Eve'); Tschaikowsky, 'Chanson Triste'; Goring Thomas, 'A Memory' ('Le Baiser'); Tenaglia's 'Aria'; Mozart, 'Ave Verum'; Handel, 'Pastorale,' a fine addition to the 'cellists' library.

A selection of Solfeggios with piano accompaniment by Vittorio Ricci. Fourth series, part 2. A very fine collection from the Italian composers and singing masters of the xvii, xviii and early xix centuries. A really valuable work, beautifully printed. Price 5/-nett, for alto and Bass. Part 1 for soprano and tenor, and part 3 for mezzo and baritone.

Published by **Bach & Co.**, 139, Oxford Street, W.

'Valse Intermezzo' for piano, by Alfred T. Parker. 1/6 nett. A graceful waltz, delightful, but must be played as marked, with real feeling.

Published by **Keith Prowse & Co., Ltd.**, 42, Poland Street, W.

'The Monarch of the Sea,' dedicated to Admiral Lord Charles Beresford, by special permission. Written and composed by Fred Russell. 2/-nett. A really fine national song on our navy, we have had nothing like it since 'Hearts of Oak.'

'Beatrice Valse Viennaise,' par Max R. Steiner. 2/-nett. Also for full and small orchestra. A delightful waltz which should be much heard.

'My World is a World of Sunshine' (in two keys). Words by H. Carlton, music by M. R. Steiner. 2/-nett. A delightful song which ends with 'Where you, dear, reign alone.'

'Corisande Valse,' par Gaston de Bréville. 2/-nett. This is one of the best waltzes we have seen by the composer of 'Le Désir d'Amour.'

'Swinging along the Road,' sung by F. C. Hennequin, music by H. E. Crimp. 2/-nett. A really good song which makes life easier and work a pleasure.

'My Bungalow in Bond Street,' humorous song, words by G. Arthurs, music by T. C. S. Bennett. 1/-nett.

'When any man proposes to a maiden in a song.' Thus it begins. Songsters should read for themselves.

'By the Druids Altar,' words by F. E. Weatherley, music by Gordon Davison. 2/-nett. A beautiful song, the music is constructed on the waltz of the same name, the waltz which has made such a sensation in the ball room.

Published by **The Opus Music Co.**, No. 22, Leicester Square, W.C.

'My Lady's Eyes,' song, words and music by Alec Davies. A charming song. Time for performance two minutes. Price 1/4 nett.

'Gondoliera,' for violin or 'cello, with piano accompaniment, by Willem Busé. Length of performance three minutes. This is a pleasant piece, requiring a certain amount of playing. Some bars have simplified readings. Price 2/-nett.

'Three Songs,' words by T. O. Wethered, music by S. Bath. Charming songlets. (1) 'Life's Uncertainty,' (2) 'With Grief Distraught,' (3) 'Cupid and Venus.' The words of the first are distinctly good. Price 2/-nett (three keys).

'Evanesce,' song, words and music by Adela E. Hammond. The song ends with—'But its leaves only touched me in passing, and left me a dream.' The music is in keeping with the words. Price 1/4 nett (key E flat).

'Eastern Love Songs,' words by H. J. Brandon, music by Selwyn Lloyd. (1) 'Beside the Temple,' (2) 'Ascalon,' (3) 'The Eastern Seas are Singing.' The first song deals with hirvana. Three good songs. Price 2/-nett (three keys).

'A Greek March,' arranged for strings and piano, by A. M. Goodhart. This is a good march, also for military band or organ solo. The wood wind is arranged for. Full score can be obtained and additional orchestral parts. Piano 1/6 nett, strings 1/-nett. Extra parts, per page, 1/2d. nett.

'Two Songlets,' by Alec Davies. (a) 'Truth versus Cupid,' (b) 'Maid of the Mist.' The latter song is distinctly good. Price 1/8 nett.

Published by **Messrs. Ascherberg, Hopwood & Crew**, of Mortimer Street.

Unknown works of Paginini, arranged for violin and piano, by Mr. Henry Tolhurst, by kind permission of Mr. Alfred Burnett. The six movements are taken from the six quartets for violin, viola, guitar, and

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violoncello, and comprise: No. 1, *Adagio Cantabile* in D major, a particularly broad movement in quite the Italian style. No. 2, *Adagio Tenuto* in C major, is more elaborate, with some very effective and brilliant passages. No. 3, *Larghetto* in D flat major, of a sonorous nature. The impressive nature of this theme is very beautiful. No. 4, *Largo Con Sentimento* in G flat major is quite majestic; more after the style of Spohr's dramatic concerto. No. 5, *Moto Perpetuo* in A, rather to be recommended as a study. No. 6, *Adagio Cantabile* in D, is practically for viola, and undoubtedly will be an acquisition to all viola players sufficiently advanced to be able to enjoy its beauties. Mr. Henry Tolhurst has been quite equal to the occasion in arranging these solos, and shows his vast experience in the way he has adhered to the traditional traits of the music. Paganini is still played and enjoyed, and very few virtuoso programmes are complete without at least one excerpt. These new works are of more musical value than his usual style, and do not present the array of difficulties so often associated with Paganini's other compositions.

Published by **Breitkopf & Hartel**, Great Marlborough Street, W.

'New Children's Songs and Dances with Explanatory Text. Op. 37. Vocal.' Price 3/- nett. By E. Jaques-Dalcroze. English version by R. H. Elkin. This is a really good collection of 15 action and vocal dances for children; pretty, effective, and a necessity to teachers of the terpsichorean art, as well as of schools. Full explanations with diagrams are given after each of them.

'Albumblatt von Willy Lehmann,' 2/- nett. For violin or 'cello. A charming piece for either instrument, but the arrangement is more difficult for the 'cello than the violin, but will well repay the player, and is a distinct addition to the 'cellist's repertoire.

Paul Klenge's name speaks for the man and his work. The works already published by Messrs. Breitkopf have been such a distinct addition to 'cello literature that we welcome with both hands: Op. 39* in two parts, for viola and piano, Nos. 3382-3, and op. 42, in two parts; also op. 44, for violin and piano, Nos. 3384-5 and 3390, respectively. In the *Viola Album*, I: (1) 'Lament,' (2) 'And my soul spread out its wings,' (3) 'Elevate and Lamentation.' II: (4) 'A Recollection,' (5) 'Valse Impromptu,' (6) 'Lullaby.' In the *Violin Album*, I: (1) 'Autumnal Mood,' (2) 'For an Album,' (3) 'Scherzino.' II: (4) 'Elegy,' (5) 'Spring Song,' (6) 'Rural Song.' Op. 44 contains: (1) 'Romanze,' (2) 'Allegro Capriccioso.' This last volume is for an advanced student, and contains some exceptional work. The albums of op. 42 are not difficult, but of the two works the second is moderately difficult. The three albums gradually grow more difficult. The viola albums are graded in the same manner. The whole series are a great addition to the string player's repertoire.

Published by **Messrs. Bosworth & Co.**, Hanover Square, W.

Three pieces delightfully written and arranged by Paul Essék for the violin and piano, in the first position for beginners, the accompaniments mark the time well. 1. Barcarolle. 2. Romance. 3. Country Dance. 1/3 nett. each.

'Tendre Eveil Idylle par Gabriel Marie, for Violin and piano. 4/-. A delightful piece for the violin, not too difficult.

'Premier Aveu' (First Avowal), by Ernest Gillet. 2/- nett. A good piece which helps the player to master certain difficulties, rather more difficult than the preceding.

'Tendresse,' by O. Rieding. 1/6 nett. A fine piece for the violin, wants playing.

'Applied Piano Technic,' by Hans von Bülow. Price 2/6. There are 300 extracts for daily practice from the standard works of piano literature, selected on the principles recommended by the author. There is an interesting and sagacious foreword. This work comes right to the forefront, and easily takes first place over all other technics, for it not only trains the student's hands and fingers as well as any other, but it absolutely familiarises the student with all the greatest composers, and many another, and their works; so much so that the student will at once be able to say that is so and so, when they hear a composition being played. A remarkable advance in the method of instruction for the piano. Amongst the composers we note the names: Clementi, Kuhlau, Beethoven, Handel, Dussek, Mozart, Hummel, Haydn, Schubert, Schmitt, Schumann, Chopin, Weber, Mendelssohn, Raff, Jensen, Bendel, Wagner-Tausig, Rubenstein, Bülow.

Published by **Paterson & Sons**, 20, Castle Street, Berners Street, W., and 27, George Street, Edinburgh.

'Two Songs,' music by M. A. Halley, words by Robert Browning. Price 2/- nett. (1) 'As Flowers in Rain,' (2) 'The Year's in Spring.' Two delightful songs on Browning's beautiful words. They require well playing, and the music lends itself towards singer and listener. No. 1 in C, No. 2 in D flat.

'The Good-night Kiss,' words by Sidney Lanier (1842-1881), music by R. L. Colam. Price 1/6 nett. A really beautiful song, the best we have seen this season. The music remains with one, and the words end—

'O night! divorce our sun and sky apart,
Never our lips, our hands!'

'Land of my Fathers'—'Hen Wlad Fy Nhadau'—arranged from a melody of James James by H. J. Curle. English words by Owain Alan, Welsh words by Evan James. Staff 2d., solfa 1d. No. 70, chorus for male voices; No. 69, the usual setting. A delightful arrangement, well printed in the *Strathearn Collection of Part Music*.

We regret, owing to want of space, to have to hold over the remainder of the article on 'Genius' until our next issue, also the description of the 'Gaillarde Dance.'

Answers to Correspondents.

The Editor will be pleased to answer questions in anyway relating to music, the string world or its personalities. All letters to—The Editor, 'The Cremona,' No. 3, Amen Corner, E.C.

J. BERWICK.—(1) No. (2) G. Hart & Sons.

J. G. CARLISH.—We will make further inquiries.

F. L.—Yes, the 'Balalaika' is quite good, it is certainly best for an orchestra. We believe several have been formed.

ROBERTSON.—Yes.

R., Liverpool.—(1) The 'Blue Bird' music is done by Elkin & Co., Beak Street. You can get the dances separately, also the waltz and song. (2) 'Alice in Wonderland' is published by Ascherberg, Hopwood & Co. Vocal score 2/6 nett.

OPINION.—Yes, certainly Messrs. Hart & Son.

F. T.—Yes, the chin rest is the best we have seen. Be sure and order 'Pneumatic'—Beare & Son are the sole makers.

S., Colombo.—No, try best Italian or finest English.





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